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Bearings

by

Annie King

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Fine Arts
in
Drawing & Intermedia

Department of Art and Design

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Fall 2011
Edmonton, Alberta

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EDUCATION

2009-12	MFA Drawing & Intermedia	University of Alberta, Edmonton AB
2005-09	BFA Visual Arts	Algoma University, Sault Ste. Marie ON

EXHIBITIONS

2012	<i>The New Alberta Contemporaries</i> (upcoming)	Esker Gallery, Calgary, AB
2012	<i>Bearings (MFA Thesis)</i>	FAB Gallery, University of Alberta, Edmonton, AB
2011	<i>Translation</i>	Rutherford Library, University of Alberta, Edmonton, AB
2011	<i>Innovation: Technics of a Mind Body Performance</i>	Little Gallery, University of Calgary, Calgary, AB
2011	<i>Corpus II</i>	Rutherford Library, University of Alberta, Edmonton, AB
2009	<i>Signposts (BFA Thesis)</i>	Art Gallery of Algoma, Sault Ste. Marie, ON
2009	<i>Unwrapped</i>	White Space 2 Gallery, Sault Ste. Marie, ON
2009	<i>Bon Soo Juried Exhibition</i>	Art Gallery of Algoma, Sault Ste. Marie, ON

AWARDS/HONOURS

2010	Alberta Foundation for the Arts Graduate Research Scholarship
2009	The Myer Horowitz Faculty of Graduating Studies and Research Graduate Scholarship
2009	Algoma University President's Purchase Award

TEACHING EXPERIENCE


2011	Instructor Fundamentals, University of Alberta
2011	Teaching Assistant Drawing, 340/440 University of Alberta
2011	Teaching Assistant Fundamentals, University of Alberta
2010	Teaching Assistant Drawing 340, University of Alberta
2010	Teaching Assistant Drawing 240, University of Alberta

PUBLICATIONS

2009	Signposts Catalogue, Algoma University, Sault Ste. Marie, ON
2009	Unwrapped Catalogue, Algoma University, Sault Ste. Marie, ON
2007	Algoma University Student Work Catalogue, Sault Ste. Marie, ON

OTHER RELATED EXPERIENCE

2009-11	Graduate Research Assistantship Fine Arts Building Gallery, University of Alberta
2009-	Volunteer Latitude 53 (handling of art works, installation, administrative tasks)
2010	Co-curator of Corpus II (selection and installation)
2010	Poster Design of Corpus II



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<https://archive.org/details/King2012>

My current studio practice is motivated by epistemological questions: How we come to know what we know? What is true knowledge? How is knowledge conveyed? Too often, an analytical interpretation of an event or experience is thought of as the complete truth. However, "absolute and complete knowledge" of an experience is much more difficult to achieve. "The question which modern philosophy asks in relation to science is not intended either to contest its right to exist or to close off any particular avenue to its inquiries. Rather, the question is whether science does, or ever could, present us with a picture of the world which is complete, self-sufficient and somehow closed in upon itself, such that there could no longer be any meaningful questions outside this picture¹." Could one get closer to "complete knowledge" if one took into consideration both the analytical inquiries and the intangible aspects of an experience? Is it more accurate to visualize knowledge as a spectrum, with the analytical, empirical, real, and quantifiable on one end, and the phenomenal, ethereal, and intuitive on the other? What I am interested in exploring is the point on the spectrum where both occur simultaneously.

Consider the experience of witnessing a flock of starlings in flight. From the analytical perspective one would appreciate the sheer amount of communication involved, and how these flight patterns not only warm the bodies of the birds, but also lead to a hierarchy within the flock. Furthermore, one would contemplate the structure of their flight pattern, as well as the structure of the birds themselves; the anatomy that allows for such movement in flight. The analytical perspective allows for a wealth of information to be processed in relation to this experience. It gives us a method of learning about and making sense of the event. Conversely and simultaneously, as one observes this phenomenon, they are appreciating something visually stunning and awe-inspiring; something that is intangible and experienced closer to the heart.

I believe that the intangible is experienced by individuals differently, and is based on their own emotional state and personal history. What is universal, however, is that the intangible *is* experienced. Without consideration of the personal, intuitive, and sublime aspects of an event, along with the analytical aspect, one cannot hope to absolutely and completely know or understand their world. I present this totality in my work titled, "Bearing", by representing what I see as a play on opposites and contradiction with the intention to subvert and blend both ends of the spectrum. I do this by arranging a geometric grid, with spheres that look industrial and have a heavy, metallic sheen referencing ball bearings. Conversely, they appear organic, like cells frozen in a perpetual state of mitosis. The flour reflects the light yet is deep and expansive. Its lightweight and fragile materiality is in contrast with the weight of the bearings, presenting an unusual suspension. The spheres do not sink into the flour; they float on top. This indicates how a purely analytical approach to understanding remains surface-level, and cannot penetrate into more nuanced, emotional and subjective experiences.

In this body of work I want to ask questions about the senses of sight, smell, touch, and hearing and how these senses are utilized in conceptual art. My project is an exploration of observation within an experience; it is a moment in time with a potential false sense of knowing. Which brings me to investigate my own concept of knowledge as having two distinct qualities where one informs the other.

During my childhood I would study The New Educator Encyclopedia, diving into inventions, science and animal anatomy, which held my interests far more than history and politics. I valued the structure and organization of encyclopedia books. It was that organization of information and systems of knowledge that presented itself in such a way that I understood its totality. Upon further reflection, however I learned that knowledge is not always fixed.

¹ Merleau-Ponty, *The World of Perception*, New York: Routledge, 2004, 34.

Annie King
DVD Image List

File Name: king.01
Title: Bearing
Date: 2011
Materials: Acrylic paint, flour, graphite. plaster. video
Dimensions: Flour approximately 6' x 6'. Projection approximately

File Name: king.02
Title: Bearing (Detail)
Date: 2011
Materials: Acrylic paint, flour, graphite. plaster. video
Dimensions: Flour approximately 6' x 6'. Projection approximately

File Name: king.03
Title: Grid
Date: 2011
Materials: Burnt wood
Dimensions: 6' x 6'

File Name: king.04
Title: Grid (Detail)
Date: 2011
Materials: Burnt wood
Dimensions: 6' x 6'

File Name: king.05
Title: Anatomy Studies I
Date: 2011
Materials: Ink on paper
Dimensions: 6' x 5'

File Name: king.06
Title: Anatomy Studies II
Date: 2011
Materials: Ink on paper
Dimensions: 6' x 5'

File Name: king.07
Title: Anatomy Studies III
Date: 2011
Materials: Ink on paper
Dimensions: 6' x 5'

File Name: king.08
Title: Anatomy Studies I (Detail)
Date: 2011
Materials: Ink on paper
Dimensions: 6' x 5'

File Name: king.09
Title: Notes
Date: 2011
Materials: Ink, mylar, paper, photocopy transfer
Dimensions: Inside edge of mat 8" x 10 "

File Name: king.10
Title: Notes (Detail)
Date: 2011
Materials: Ink, mylar, paper, photocopy transfer
Dimensions: Inside edge of mat 8" x 10 "

File Name: king.11
Title: Notes (Detail)
Date: 2011
Materials: Ink, mylar, paper, photocopy transfer
Dimensions: Inside edge of mat 8" x 10 "

File Name: king.12
Title: Seed
Date: 2011
Materials: Audio, seeds
Dimensions: Approximately 3' in diameter

File Name: king.13
Title: Moth
Date: 2011
Materials: Audio, flour, mono-filament, silkscreen, video
Dimensions: Approximately 6' x 6' x 7'

File Name: king.14
Title: Moth (Detail)
Date: 2011
Materials: Audio, flour, mono-filament, silkscreen, video
Dimensions: Approximately 6' x 6' x 7'

Annie King
DVD Video and Audio List

File Name: king.video.01
Title: Bearing
Date: 2011
Materials: video projection

File Name: king.video.02
Title: Moth
Date: 2011
Materials: Video projection

File Name: king.audio.01
Title: Seed
Date: 2011
Materials: Audio (mp3)

File Name: king.audio.02
Title: Moth
Date: 2011
Materials: Audio (mp3)

00.00698526

00.4522741

0.9123867









